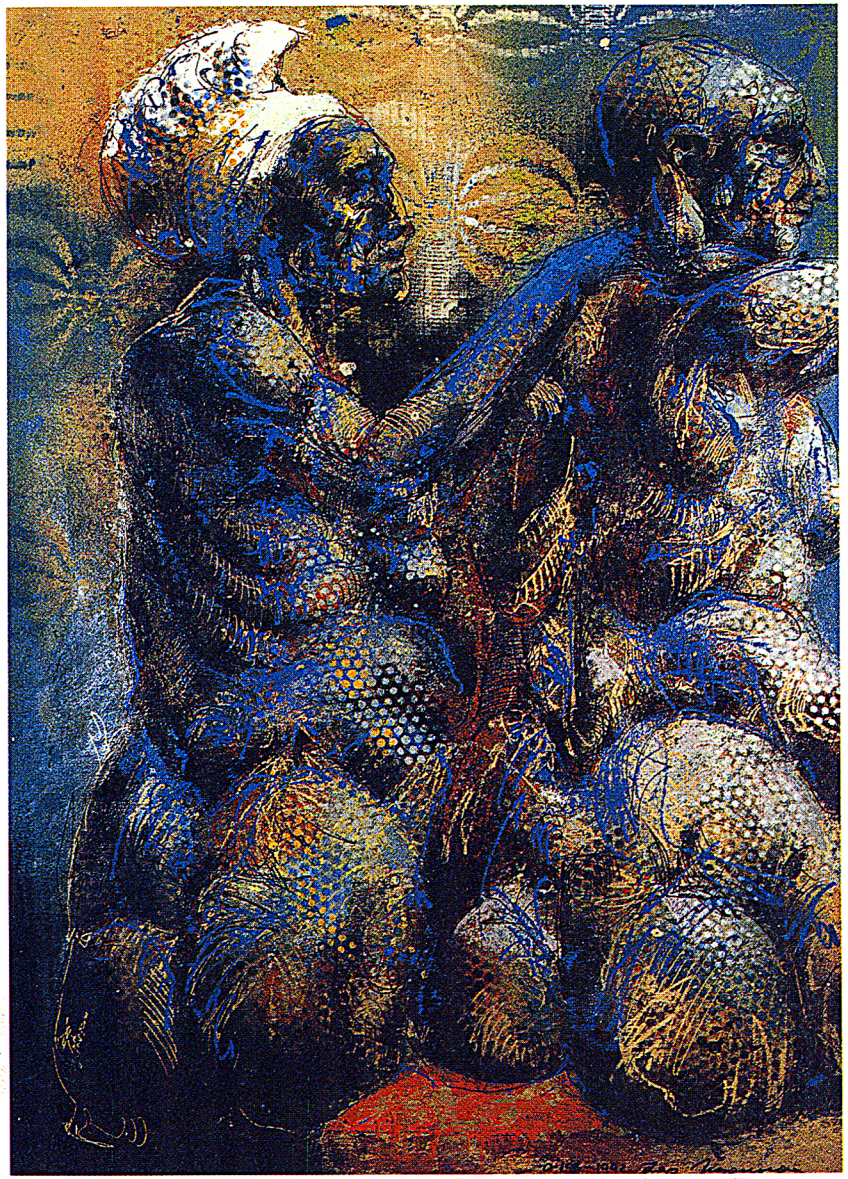


0-146-1992. T/m, 96,8 x 67,5 cm

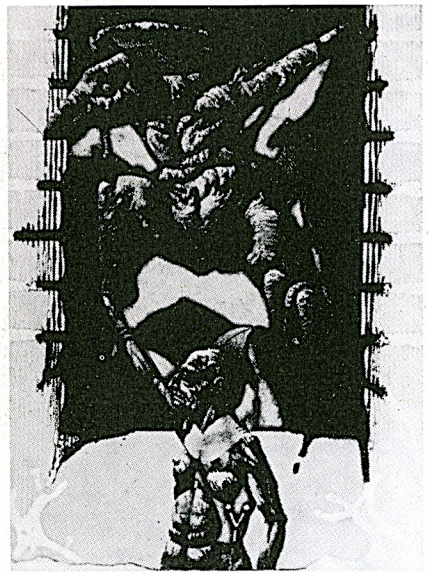
IGOR PODOLCHAK

Art in Space

The goal of the project is to question the contemporary understanding of the environment of art and to create a new and concrete analogy to Zen-Buddhist subjects for meditation, which direct actuality to the fundamental questions related to being.

Untitled. 1990, intaglio, 10.2 x 7.5 cm. Edition 61 numbered and signed copies .

A Glimpse Through. 1991, intaglio, 10 x 9 cm. Edition 61 numbered and signed copies.



The project realizes itself in Space where the art object is exhibited beyond an essential cultural context, in terms of an exhibition, a viewer, etc. Within this environment there is no gravity, and therefore, the object is, in essence, liberated to move freely and to, consequently, become alive.

The project takes place in diametrically opposite conditions in space - one involving the human interaction within a hermetically sealed environment and the other, in an open and expansive frontier involving no human element.

The project raises essential questions which are related to the cultural context in which the art object exists stripped yet in a global perspective. At the same time this project provides the opportunity to explore the life of the art object beyond cultural context, and to utilize the multi-dimensional expanse of effect and allusion. In this manner, it recalls traditional value and criteria and upholds the self-sufficiency of an art object.

The first stage - A Solo Exhibition.

An exhibition of two original prints by Igor Podolchak was held on board the cosmic satellite "Myr" from November 1992 through January 1993. The project was realized with the participation and cooperation of Russian cosmonauts Serhej Avdeev and Anotoly Soloviov. The project is registered on video cassette (VHS PAL SECAM), running time is 6 minutes.

The third stage. The realization of the two former stages exhaust the possibilities made available by modern technology and the essential program gestures , and transfer the project into a stage of introduction and exploitation of the concept of "new expanse".

The "expanse" proposed by the project is particular empty expanse that may be approached in any way possible - trough time, place, state of mind and spirituality. The main feature of this expanse is its relative emptyness. Its condition, which is introduced in such a hypothetical process,is undefined, providing the opportunity to construct the expanse according to the artist's aesthetic and according to the nature of the art object.

The project in its entirety is based on a conscious clarification and visualization of the concept of the empty expanse /void/, free of, in this instance, the forces of gravity. The art object, in itself the essence of spiritual existance, disassociates in an empty environment, and in the organization of the expanse
partakes in creating its own world. Therefore, having been freed from the aggressive enviroment of the cultural context, the art object is given the opportunity for the discovery of its potential and to meet the challenge for self-sufficiency.

The view offered by this project (emphasizes that the history of contemporary art) may be interpreted as the artist's attempt to preserve his own limited art expanse from contextual dissonance by creating a path of complex filters. The artist does not create new senses but may limit the penetration of those existing senses prompting a relative harmony of expression. As such, there is an enormous difficulty in defining of criteria in relation to the evaluation of an art object, cosidering the viewer's understanding does not differentiate the contextualized from the individualized. Moreover, the viewer is a knot in the contextual.

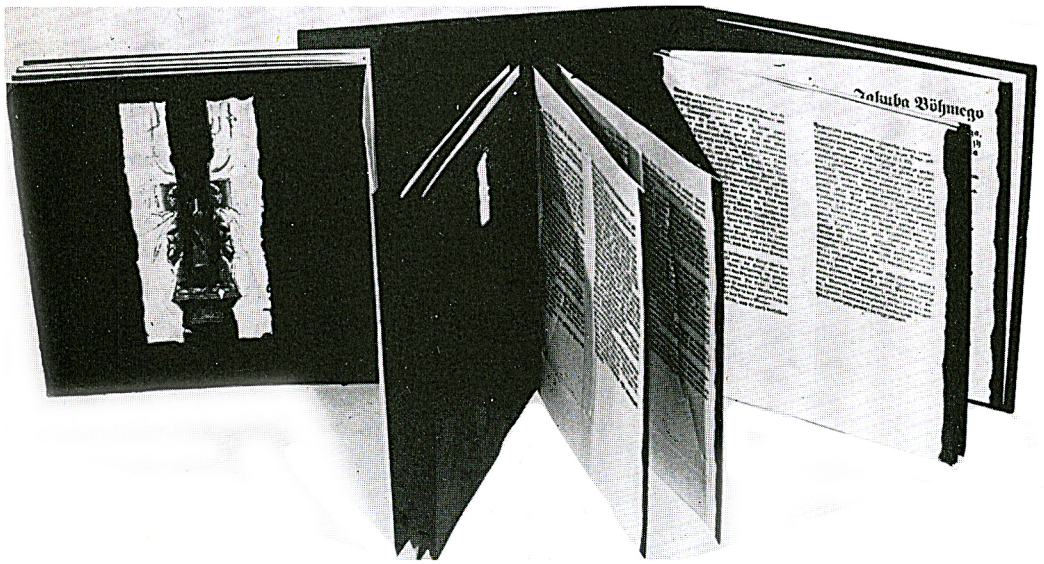
At the time of loss of valuable criteria, the attempts of the art object to exist in the empty expanse becomes required ritual of initiation.

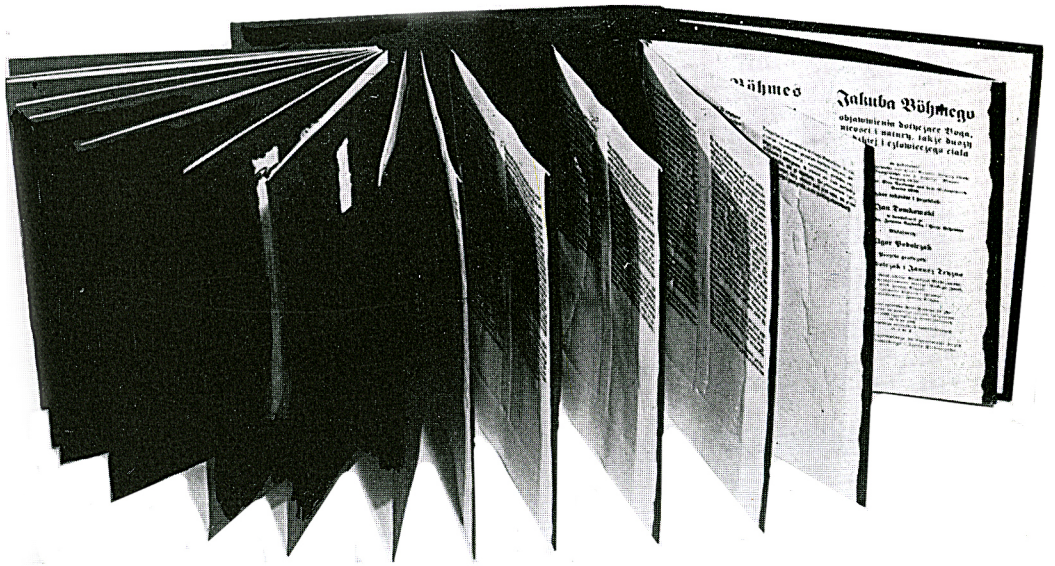
***The book,** the format of which is 25 x 25 cm (in its expanded form it will measure 25 x 800 cm), contains text by Jacob Bohme (both in the Polish and German language). The book contains 10 original graphic prints (four 9 x 9 cm and six 18,5 x 9 cm) which have been integrated into handmade paper, 15 paper reliefs, 110 numbered and undersigned copies.*
The book was awarded:
1994-Polish Bookpublisher's Society. Mention
"The Best Book of the Year".
1994- International Book Fair, Leipzig/Germany.
Walter Thieman Prise.
1994- Schtiftung Buchkunst, Frankfurt a.M./Germany.
***Bronze Medal** at the competition for the best book of the world.*

The second stage - The First ARTificial Satellite.

Igor Podolchak's artist's book will be launched into the space via cosmic satellite "Myr". The satellite crew will carry the book into the open space and lead it into Earth orbit. In this way the art object becames the first art satellite launched in Space.

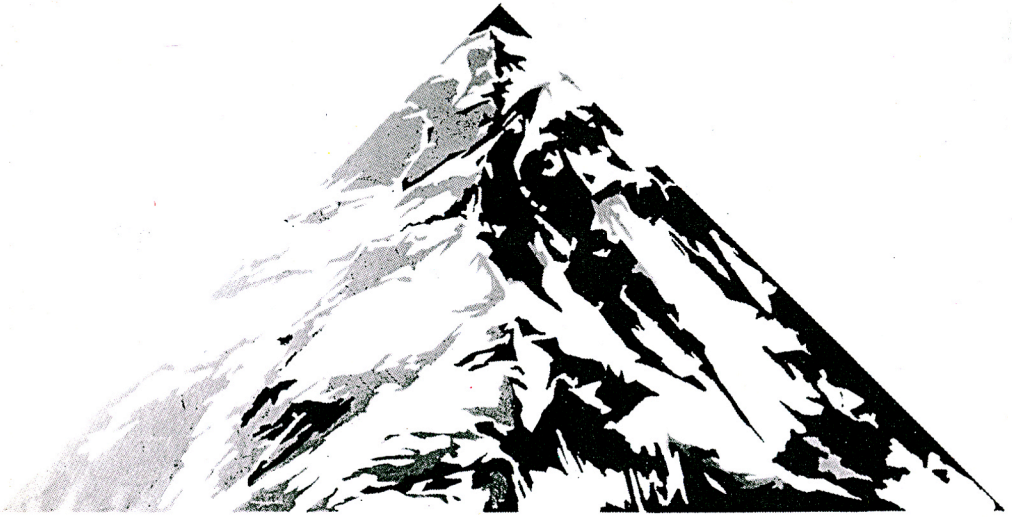
The reaction of the art object as found in the middle of the station and in the open cosmic space will be recorded on video.

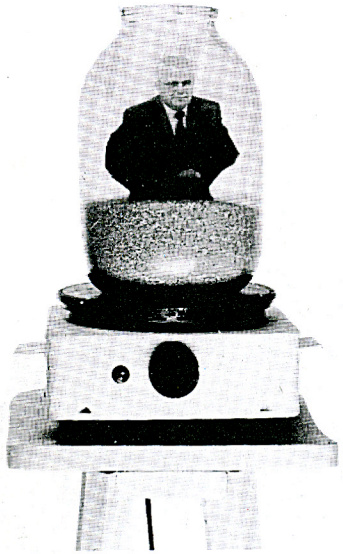




Other projects

"Climax". A future project aims to create an artistic object that will become a symbol of the highest point of civilization. The artistic object, in the form of a pyramid, will be made of ice and erected on the top of Everest. At a height of 40 meters, it will become the highest hand-made peak on Earth.
The project is expected to be finished by the year 2000. As a result of this project the highest point on Earth will measure to a height of 8888 meters. The number 8, as a vertical symbol of eternity, symbolizes humanity's striding for eternity in time and space.





"Mausoleum for the President" project represents an experience in hypercontextual art and is an original dialogic antithesis to the "Art in Space" programme.

...The act of ritual murder of the Father-President is the necessary radical method of liberating Ukrainian society. "Mausoleum for the President" is a form of ritual murder.
...In conducting the mission of deliberance, in giving the gift of Freedom to the nation, you always think of the future of that gift. An artist is not an educator and it is not his task to cast pearls before swine. The process of becoming free and mature is painful. If the only thing a nation can think of is gluttony, it should be kicked in the balls!!!...
..."Mauoleum for the President" is a provocation destroying national taboos, social conventions and patriarchal mentality. It is a chance for the nation to realize itself...

From Igor Podolchak's speach at the presentation of "Mausoleum for the President" project. Ukrainian Fine Art Museum, June 23, 1994

CV

Born Apr.9,1962 in Lviv/Ukraine.
Study: Lviv State Institute of Applied & Decorative Art.
Graduated in 1984 with distinction.
Painter and printmaker.

One-man shows

1988
Balucka Gallery. Lodz/Poland
Stadthaus. Gross-Gerau/Germany

1989
Bureau of Art Exhibition. Konin/Poland
Gallery'72. Poznan/Poland
Nova Gallery. Lodz/Poland

1990
Taller Galeria Fort. Cadaques/Spain
Galeria Dmochowski. Paris
City of London Polytechnik. London

1991
Art Moderne Gallery. Moscow
Ukrainian Indt. Center of Contemporary Art. Lviv
Special Exhibit. Museum of Modern Art. Haifa/Israel.
Art Association of Harrisburg. Harrisburg/PA/USA
Center for the Arts. Hobart/Tasmania/Australia

1992
Criterion Fine Art Gallery. Braidwood/NSW/Australia
Ga-In Gallery. Seoul/Korea
Museum of Printing Art. Zefad/Israel

1993
Gutenberg Museum. Mainz/Germany
Spaceship "Myr". Earth orbit
Artist's book. Artists' Museum. Lodz/Poland
University Bayreuth. Germany

Important public collections

Gutenberg Museum. Mainz/Germany
Museo de Arte Moderna la Tertulia. Cali/Colombia
Bibliotheque Nationale. Paris
Museum of Int.Contemporary Graphic Art. Fredrikstad/Norway
The Museum of Modern Art. Haifa/Israel
Biblical Museum. Tel-Aviv/Israel
Canberra Institute of the Arts Collection. Canberra/Australia
Pushkin Museum of Fine Art. Moscow
British Library. London

There are an other 20 public collections where the artist's works are represented.
Since 1985 has participated at more than 120 international exhibitions, at 26 of which was awarded prizes.

Important International exhibitions and awards

1987
Small Graphic Forms. Lodz/Poland
HONOURABLE MEDAL

1988
64th Annual Int. Exhibition of Prints and Photos. Philadalphia/USA
12th International Print Biennale. Cracow/Poland
PRIX EX AEQUO
5th International Miniature Print Exhibition. Seoul/Korea
GRAND PRIZE

1989
L'Europe des Graveurs. Grenoble/France
3rd Biennial Exhibition of Prints. Wakayama/Japan
18th Int. Biennial of Graphic Art. Ljubljana/Slovenia
9th Norwegian Int. Print Triennial. Fredrikstad/Norway
Exhibition of Ukrainian Independent Artists. New York
Entirely Intaglio.Royal Festival Hall. London
International Miniature Print Biennial. New York
PURCHASE AWARD AND JOHN SZOKE GALLERY PRIZE
9 Mini Print International. Cadaques/Spain
AWARD

1990
1st Kochi International Exhibition of Prints. Kochi/Japan
Intergrafik. Berlin/Germany
International Exhibit of Monotypes and Monoprints "One of A Kind". New York
The Pollock-Krasner Foundation. New York
GRANT

1991
Int. Triennial of Graphic Arts. Cracow/Poland
"Apocalypses". Saint-Germain-Eu-Layre/France
University of Tasmania. Hobart/Australia
ARTIST IN RESIDENCE
3rd Int. Exhibition of Graphic Art. Sopot/Poland
BRONZE MEDAL

1992
133rd Annual Exhibition. Manchester/UK
Time of Transition.Solaglas Gallery. Bristol/UK
7th Annual International Show. Marietta/GA/USA.
10 Norwegian Int. Print Triennial. Fredrikstad/Norway
Painting From The Former USSR. Daniele Ouimet Gallery.Montreal/Canada

1993
Premio Internazionale Per L'Incisione. Biella/Italy
20th Int. Biennial of Graphic Art. Ljubljana/Slovenia
Minipressen Messe. Mainz/Germany
1st International Print Biennial. Maastrich/Holland
Polish Book Publisher's Society. Warsaw/Poland
THE BEST BOOK OF THE YEAR

1994
Art Impressions. Kijiv/Ukraine
Intergrafia-World Award Winners Gallery. Katowice/Poland
Sao Paulo Biennale.
Schtiftung Buchkunst.Frankfurt a.M./Germany
BRONZE MEDAL
International Book Fair. Leipzig/Germany
WALTER THIEMAN PRIZE

0-148-1992. T/m, 96,8 x 67,5 cm.

©1994, Igor Podolchak, P.O.Box 91, 290000 Lviv, Ukraine, tel./fax +0322757144.
© Texts by Igor Podolchak, Igor Djurich. Translation by Marta Kuzma, Taras Kuzmov, Peter Bejger. Photos by Mykola Chursa. Slides from video by James Hill. Nothing appearing in this edition may be reprinted either wholly or in part without written permission.
Made possible with funds from the Soros Center for Contemporary Art - Kiev, Ukraine